



It's finally here! The second edition of the
Haunted House Handbook!

In this edition, you'll learn how to create
the following stunningly ghoulish effects:

- The Hall of Heads*
- Electronic Eyes*
- The Cannibal's Kitchen*
- The Spider's Lair*
- and More!!!*



the second edition of
THE HAUNTED HOUSE HANDBOOK

by Shawne Baines



2

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Greetings, Ghouls, Goblins, and the Undead...

It's that time again. time, that is, to start planning for this year's Haunted House. Hopefully, the information in the original Haunted House Handbook came in handy. It showed how to create wall partitions for a labyrinth, how to construct an impressive cadaver on a shoestring budget, and a variety of other special effects.

Everyone likes a good scare and it is your responsibility as the proprietor of a Haunted House to give them all of the terror that they want...and then some! So contained in the following pages are even more intriguing tools and tricks for accomplishing this task. Depending on the actual structure that you intend to haunt, you may want to expound upon these ideas. That's fine. Just remember to keep it safe. We live in an era of lawsuits.

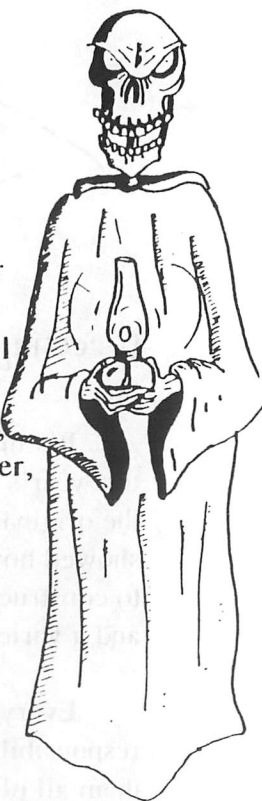
Good luck in all of your creepy endeavors! Now let's go out and scare the ~~hell~~ out of them...

Setting the Mood...

One of your greatest abilities as the proprietor of a Haunted House should be the ability to create a mood...a dark cloud of mystery that envelopes all of your creations. From the point in time that your guests arrive, they should feel nervous, threatened, and anxious. As people stand in line waiting to enter, there should be nervous murmuring and laughter.

To make the wait in line bearable and even entertaining, there should be something for your visitors to watch or see. No, this doesn't mean that you need to go out and hire a juggler or a magic act. There are several simple things that you can do to psych up your victims while they wait to enter your hall of horrors that won't cost you an additional penny.

First and foremost, it is a great idea to position your line so that all of the people in it can see the exit of the maze. This simply means that the exit is in plain view of the entrance. If the final room of your haunted house is comprized of some creature or maniac that jumps out at the visitors, let him chase his victims out of the building every few tours. This will give your waiting patrons a glimpse- however limited- of what is in store for them.



The Witching Hour

Well...I guess all good things must come to an end. I hope you've enjoyed HHH2. I know *I have*. The support of people such as you is what makes **Brains of Baines Productions** work. Our company is small...so small, in fact, that we pale in comparison to other horror genre publications. We feel that our books, however, offer information that is unavailable from any other source.

We are *always* excited about hearing from our readers. If you have any thoughts or ideas about any of our products, we welcome your response! Also, any haunting ideas that you have discovered or invented are always welcome. Perhaps there will be a **HHH3!** Time will tell. In the mean time, keep watching your mailbox for other neat products.

I'll close by saying Good Luck in all of your creepy endeavors and as always...

Happy Haunting!

Shawne Baines

Shawne Baines
president
Brains of Baines Productions



with a brick or a rock. (See Figure 6) Now fill the bucket to a level where the eyeballs will float upright, held tight by the strings underneath. Use some kind of red liquid such as water dyed with red paint, food coloring, or dare I say-*Kool Aid*!

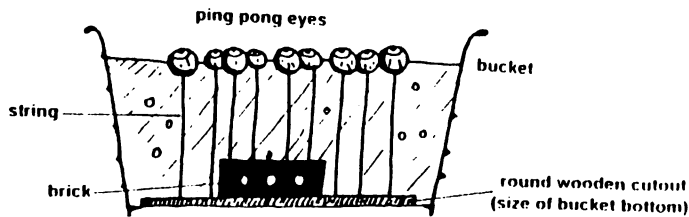


Figure 6.

As I said before, set the bucket near the entrance of the room so that it is the first thing your guests see when they enter.

Play a recording of muffled heartbeats in the Cannibal's Kitchen and for that final touch, install a red light bulb in the light fixture. Now you're ready to go!

This room makes a good final chamber in your Hall of Horrors. When the freak with the axe jumps out of the darkness, activate a strobe light and hurry your terrified guests out the back door. They will love you for it...



Another technique that you can use to stimulate audience interaction is the use of your actors from within the haunted house. We're not talking master thespian here. You really don't want any of your actors to speak to your visitors. You simply want to perform subtle promotional stunts, such as the following:

1. Allow a horrible monster to escape the house from the front entrance. One or two other monsters chase him out, restrain him, and escort him back in through the exit.

2. From an unseen exit, have one of your actors dressed as a zombie- walk stiffly and awkwardly into sight, through the crowd, and then back out of sight.

3. Have one of your actors shed their costume and man a window, screaming for help. The shadowy forms of other costumed actors pull this person back in and close the window.

Of course, use your imagination. Stunts such as these should not be performed in such a way that would make your hall of terrors appear cheezy or humorous. And they should not be major productions. They are only antics to help psych up your crowd.

The entrance to your haunted house should help to set the mood of the evening and should be decorated accordingly. There are several ways to do this, perhaps the simplest being the use of warning signs. These signs should be painted onto ragged or rotten boards using blood-red paint. Paint sloppily, but legibly and have them to read things such as:

"Do not enter"
 "Go back"
 "Stay out"
 "Enter at your own risk"
 "Caution: DEMONS"

Again, use your imagination. Just make sure that these signs fit the mood of your funhouse. A more elaborate approach to decorate the entrance to your labyrinth is the construction of a facade. This facade can be simple or elaborate depending on your budget, but keep in mind that putting your guests in the right state of mind before entry can be mutually beneficial. Figure 1 shows one approach to facade construction.

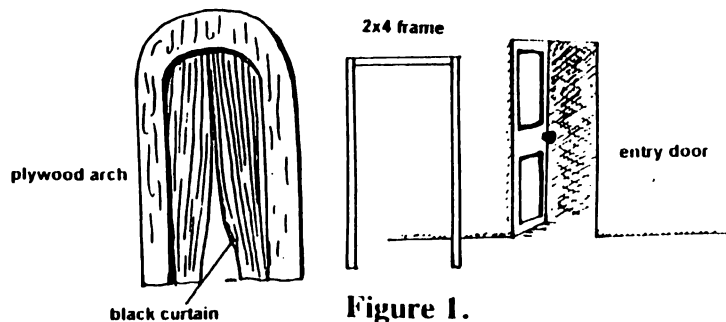
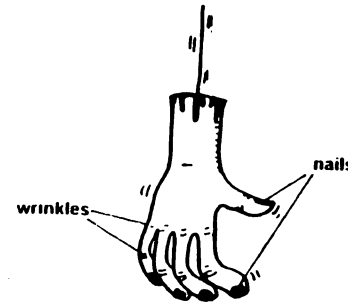


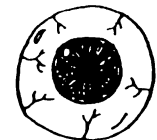
Figure 1.



After the final coating of plaster has cured, remove the hand from the cardboard and the rubber glove. Paint it accordingly, including black wrinkles and

fingernails and suspend it from the ceiling in the same way you suspended the other body parts, this time closer to where your guests will be.

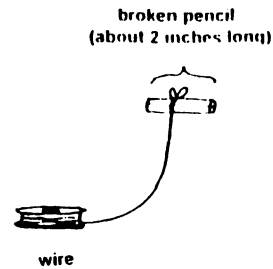
As a sight gag near the entrance of the room, let's create the proverbial *"French-fried eyeballs soaked in a bowl of blood."* Purchase a few packages of ping pong balls and paint them like eyeballs. You don't have to be any kind of great artist. *Everyone* knows what an eyeball looks like!



An eye.

On the back side of the balls, hot glue equal lengths of string or fishing line and glue the loose ends to the bottom of a large bucket or either to a round plywood cutout identical in size to the bottom of the bucket. If plywood is used, weigh it down in the bucket's bottom

Next, tie a length of strong fishing line around a broken-off piece of pencil (about two inches long).



In your plastic mixing bowl, mix plaster of paris to a consistency like toothpaste as before. Carefully pour it into the hanging glove until the glove is about two-thirds full, then thump the glove to remove any air bubbles.

In about fifteen minutes or so, the plaster will begin to harden. As it does, carefully bend the full fingers so that they will dry in a contorted position. After about an hour the hand inside the glove will be hard. Now mix another batch of plaster.

Insert the pencil fragment on top of the surface of the previous plaster and bury it with the fresh-mixed paste. See Figure 5. When it dries, you will have a pre-mounted hanging wire that will never come loose.

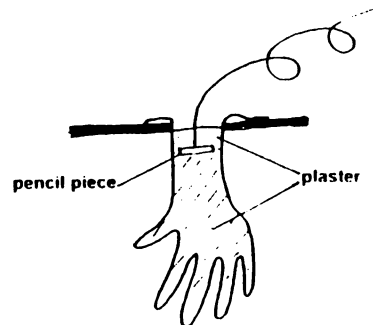
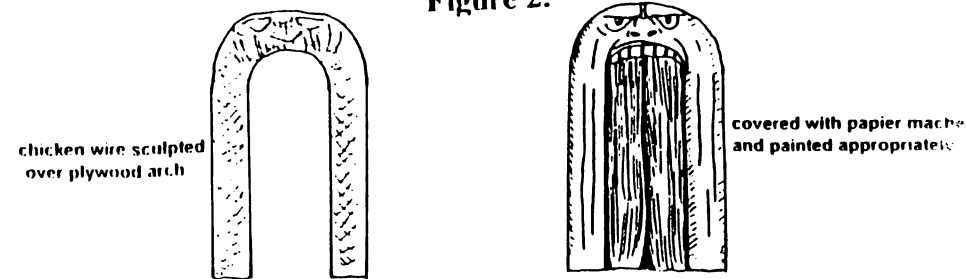


Figure 5.

Figure 2.



As can be seen, a simple 2x4 frame is created that can be attached to the existing entry door frame. To this frame is attached plywood cutouts that combine to create a two dimensional arch as shown. The arch is then covered with papier mache to give it a delapidated or stone look. To complete this effect, black cloths are nailed to the top of the 2x4 frame to create curtains through which your visitors must enter. The curtains give the entry a seance parlor-type feel.

Another way to utilize the plywood archway is to turn it into a huge face through which your victims pass. The mouth opening of the face surrounds the door and creates an eerie portal. See Figure 2.

To construct this huge face, first sketch the design that you wish to use. Then sculpt a frame for the face using chicken wire, attaching it to the plywood arch using heavy duty construction staples as shown. Trim away any jagged edges of wire with a good set of metal snips. You'll be surprised how versatile the chicken wire is. It can be formed like a sheet of metal clay!

Once you are satisfied with the shape of the face, carefully cover it with newspaper strips coated in diluted glue (you guessed it...that old Brains of Baines standby...papier maché). After several consecutive coats of the slippery gruel, allow the huge face to dry completely and then color it accordingly with a water-based latex enamel paint. If you have the time and the wherewithall to construct *this* facade, you deserve a healthy pat on the back!

So now the stage is set for an evening of terror. Your guests are shivering uncontrollably. Though they joke nervously with their friends and the people around them in line, deep down inside they feel an icy hand squeezing their rapidly beating hearts...

be supported by two strings each to eliminate their ability to twist to reveal their flat nature. (See Figure 3) Attach the string to the cutouts using hot glue and secure them to the ceiling or rafters using nails or tacks. Suspend the three-dimensional pieces in the same fashion, but use only one string each where possible. You *do* want these props to twirl freely.

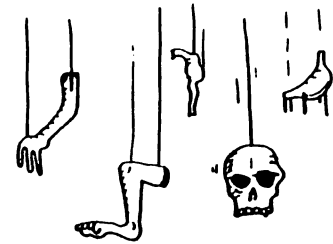


Figure 3.

An even more detailed hand prop can be created using a disposable latex rubber glove and plaster of paris. Cut an oval-shaped hole through a piece of rigid cardboard (a wrist-sized hole). Insert a rubber glove through the hole up to the wrist and secure it above with duct tape. (See Figure 4) Suspend the cardboard between two surfaces so that the glove hangs freely beneath.

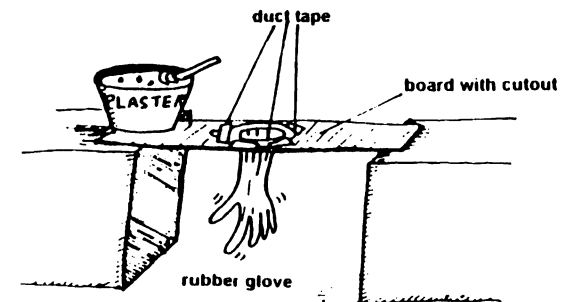


Figure 4.

smudges of red paint in random patterns on the sheets.

At the points in the room the farthest from where your visitors will be walking through, the hanging organs will not require a lot of detail. These cold cuts will actually be two-dimensional cardboard cutouts as shown in Figure 2. As a matter of fact, most of the room will be filled with these cutouts. It will simplify the construction of the chamber.

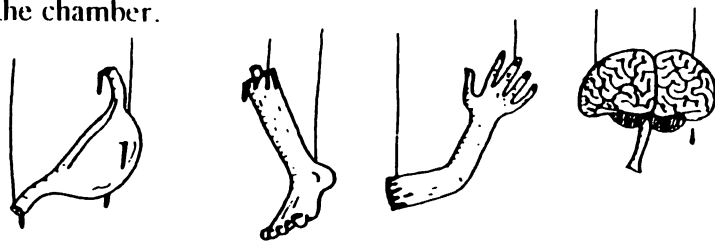


Figure 2.

For the next set of organs-slightly nearer-use more cutouts, but this time cover them with papier mache' for more detail.(You've got to love this stuff by now.)

In the immediate foreground-just in front of the group of patrons-you need to build more elaborate props. Use cardboard strips and staples to build frames for ribcages, arms, legs, and heads, then cover them with newspaper strip papier mache.(The process is described in great detail in the original **IIIIII**.) Paint the props accordingly.

Now suspend the body parts from the ceiling. This time, use white twine or some other type of string or cord that is visible. The two-dimensional cutouts will have to

The Interior Decorator from Hell

Here is a small collection of cheap slight-of-hand tricks and chambers that you can use to strain your guest's bladders. Feel free to mix and match segments of each chamber or effect to fit your needs. Just keep in mind that darkness and the unknown are your key allies as a proprietor of a haunted house...

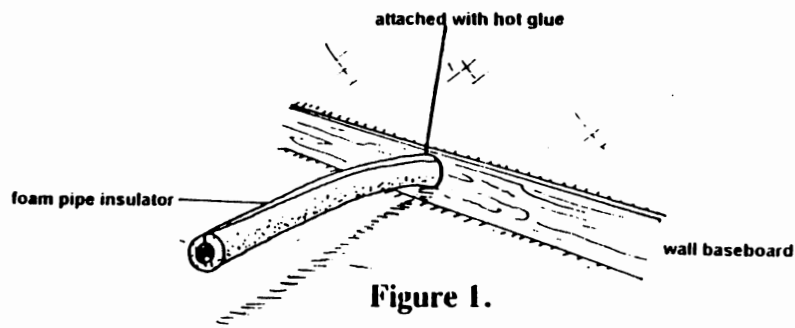


The Unseen Hand



As your victims nervously walk through the blackness of your corridor they will naturally be on edge, primed and ready to be scared. When they least expect it-as they are anxiously scanning the darkness for any warning of what may lie ahead, something deftly reaches out from the shadows and touches their ankles...

At your local hardware store, you can purchase foam pipe insulators. These come in various sizes and are made of some type of lightweight foam rubber. They are quite inexpensive and are actually made to use as weather coverings for exposed copper and plastic pipes. Look for them in the plumbing section. They are tube-shaped and have a slit running from end to end.(See Figure 1.)

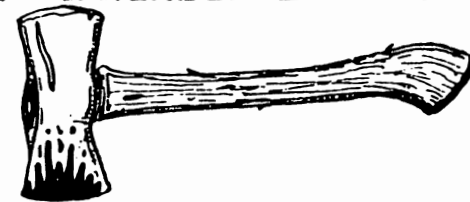


Fresh out of the package, these tubes are flimsy and droopy at best...PERFECT!! What you want to do is mount these tubes at ankle height at various locations in your catacombs. Don't overdo it. With this trick, less is more. Just two or three of these at strategic points in your hall of horrors will do the trick.

You can put these objects in place, you can mount them to baseboards using hot glue. With constructed wall partitions do the same. The tentacles should be mounted so that the loose hanging ends are about six inches over the floor. This way, your guests are less likely to step on them and cause them to come loose. Instead, you want the tube to deftly flop up against his or her ankle. When the victim reacts (by stepping or jumping), the tube will swing away and claim its next victim.

This is a classic and it never fails to work!

THE CANNIBAL'S KITCHEN



This is an interesting idea for a chamber in your labyrinth. If you're more into the gory stuff, that is.

The guide leads the hapless victims-er, I mean visitors-out of the darkness and into a surreal room bathed with red light. Hanging from hooks are cold cuts of meat. Closer inspection reveals that these tasty morsels are in reality severed body parts. Pale and limp, lifeless and eerie, arms, legs, eyeballs, and heads are everywhere that the eye turns. The guests feel queasy and anxious. Suddenly a ghastly figure emerges from the shadows.

He has an axe.

First, the background. To give the room an unearthly feel, it is best to suspend sheets of translucent plastic from the ceiling in the edges of the room. (Figure 1.) Once they are in place, deftly slop

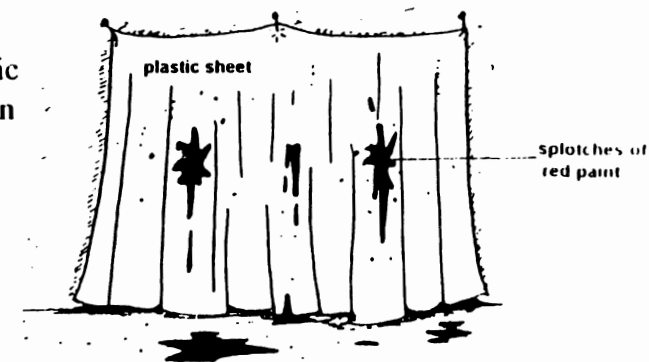


Figure 1.

Now wipe the excess solder from the tip of the iron using a damp cloth or sponge. It makes a cool sssssst sound! Reinsert the iron into its holder. It is primed!



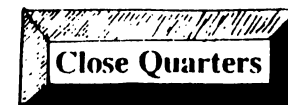
Preparing the Terminals

To insure a proper bond on solder connections, the two terminals to be connected must be *tightly* raveled together when possible.

Soldering

To solder the terminals or wires, you want to heat the wire, not the solder. Heat the terminals for no more than four seconds at a time*, touching the wires until the solder melts. Once the twisted wires are thoroughly coated with the melted solder, remove the heat. It will harden in mere seconds. The joint is complete!

*The reason to avoid heating the terminals for more than four seconds at a time is so that you do not damage the actual components themselves (in our case, LEDs) by overheating or melting them.



There are two approaches to chamber layout that can be equally frightening in pitch blackness. One of these is a large empty room. With no recognizable landmarks, your guests will be disoriented and uneasy. In this situation, their eyes will play tricks on them. Especially if we give their eyes a hand!

In a large room, cover the walls with black curtains, black plastic, or sheets and blankets that have been painted black. Line the walls with non-descript white cardboard cutouts that are shaped like stationary phantoms. (See Figure 2.)

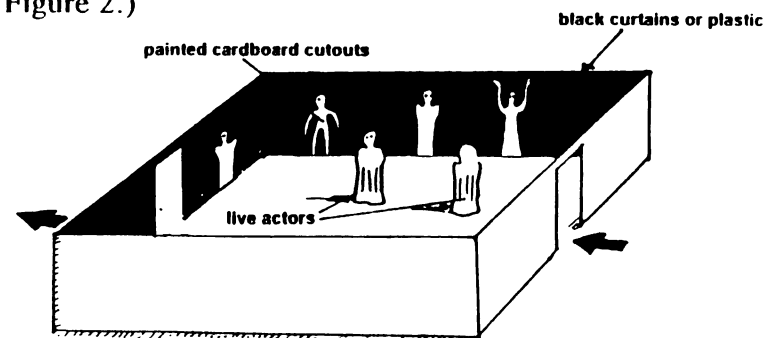


Figure 2.

Now have one or two of your crewmembers (in the appropriate ghoulish garb) slowly walk around in the

shadows, just out of arm's length of the guests. It is up to you whether or not to have the crewmembers to interact with them. That really depends on the location of the room on the tour. You can even place a corpse or two in the darkness(see HHH).

The opposite approach for a dark room is the *Tight Squeeze*. In your labyrinth, you should have at least one narrow passageway that is almost impassable. It should only be about three feet wide. This can be accomplished in either a large room or a hallway by inserting a wall partition close to one of the existing walls as shown in Figure 3.

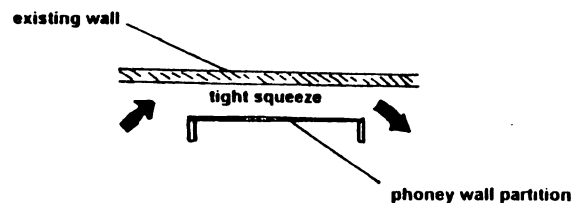


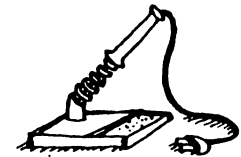
Figure 3.

Be sure that the partition is firmly mounted to the floor(either by nails or by counterweights). If one of your guests loses his or her balance, you don't want him to cause the wall to tip over-someone could get injured.

The place where you purchase your iron should have in stock a holder or rest that fits the iron you use. This is important because it will give you a safe place to set the hot iron down.



solder wire

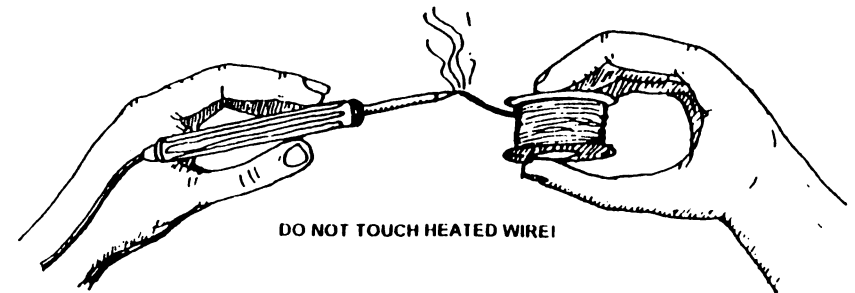


iron holder

Priming the Iron

Most people won't tell you this, but I think that it helps to *prime* your soldering iron before using it each time. It increases heat transfer from the tip and cleans off any foreign substances.

To prime the iron, install it into the holder and plug it in. Once it has heated up-in about two minutes-unravel a couple of inches of the solder from the spool and melt a little bit of it onto the tip,coating it well. **CAUTION:** Hold the roll of solder *by the spool, not by the wire*. Otherwise you can get burned!



Soldering Tips



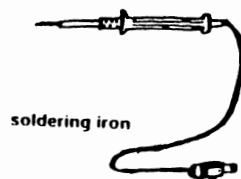
Don't be intimidated by the thought of soldering electronic devices, even if you've never done so before. The process is simple and fun if you use the right precautions. If you follow the directions in this section you will be soldering like a professional techno-nerd in no time at all!

Choosing an Iron

There are several different styles of soldering irons available, from the simple to the extremely fancy and expensive. There are even some that are shaped like guns and have triggers to activate their heating elements. That sounds neat, but I personally prefer the smallest, simplest ones. The one that I use is narrow and about the size of a small pencil. I like it because it is easy to maneuver between loose wires and it makes a very precise and neat solder joint. I don't tend to have as many globs of wasted solder lying around all over the place.



soldering gun

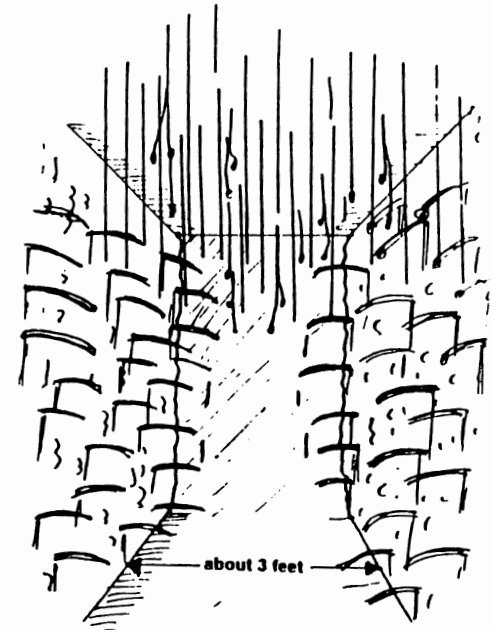


soldering iron



An eyeball
(just thought I'd throw that one in...heh,heh...)

Once your wall is in place and your tight squeeze is ready, cover both walls with thick rubber padding. This will give the walls a wierd feel. This time around, let's mount a whole array of pipe insulators. Instead of using an entire tube at a time, cut them into thin strips or quarters. Mount them to the walls (using hot glue) at various heights so that your victims will have to pass through them.



From the ceiling, hang wet webs(see HHH) and tree roots. To make tree roots, simply tie scraps of the foam rubber padding at different locations on black thread.

To give your guests the *willies* as they pass through, pipe in the recorded sound of chirping insects. This completes the effect.

The Spider's Lair

There is one common denominator among most human beings. Everyone hates to walk through a

spiderweb. Say what you want, but you do, too. It is just human nature. There is something about arachnids that makes everyone's skin crawl. Need I say more? We've got to cash in on this wonderful fact!

The Spider's lair is a slight of hand trick that requires a little construction work on your part, but is well worth every wood screw. Basically, it is a tiny chamber through which your guests will have to crouch to avoid touching unknown and nasty things that hang from above.

The Spider's Lair consists of a large box that is constructed of four sheets of plywood and four 2x4's as corner posts. (See Figure 4) As can be seen, there are two small doorways (about chest-high) on opposing sides. Note: *It is extremely important that all of the edges of the doorways are covered with foam padding. You do not want your visitors standing in the openings and injuring themselves!* The pipe insulators we discussed before are perfect because of their pre-cut slits.

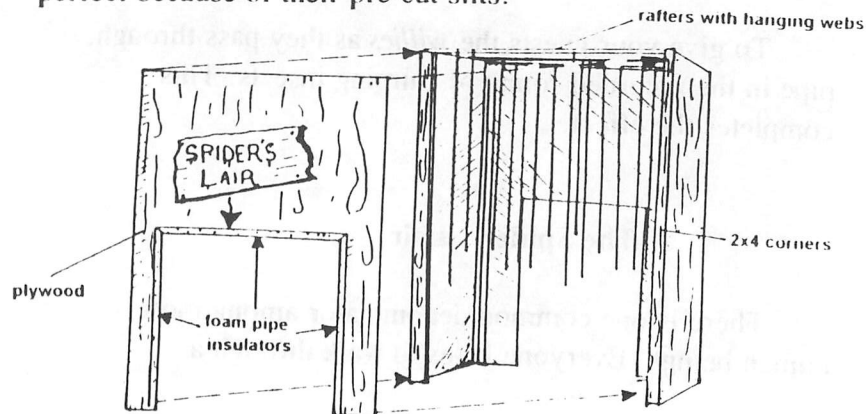
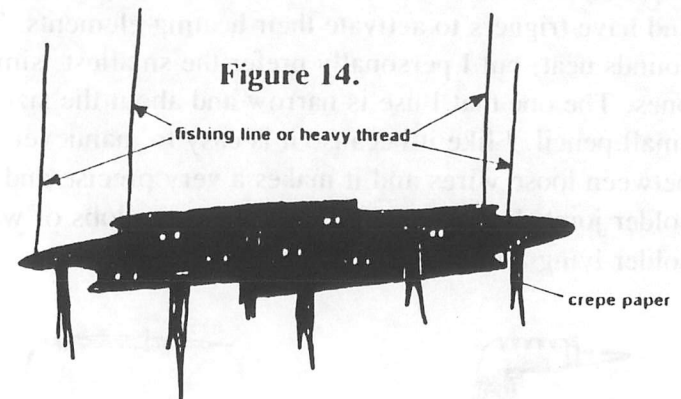


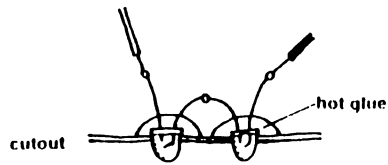
Figure 4.

Also check for shorts—that is, places where the bare portions of the black wires and red wires cross one another.

To utilize the bat eye array, secure it from the ceiling using black thread or fishing line. (Figure 14) Just be sure that the panel is mounted *out of arm's reach*. To dress it up a bit, tape or glue scrap crepe paper streamers from the bottom of the panel. Play a recording of cave bats with speakers mounted somewhere around the ceiling and it's *showtime....*

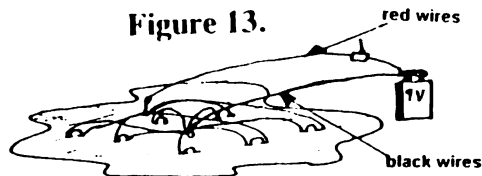


Once the panel is dry, insert the LED sets into the panel and secure them in place with beads of hot glue.



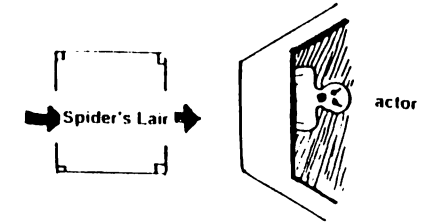
After the glue has set, it is time to wire the circuit. Twist and solder all of the loose hanging tips of the black wire together and do the same with the red wires.

Figure 13.



As shown in Figure 13, twist and solder another red wire to the red wire set and do the same with the black wire set. To the negative wire, solder the black lead from the 9 Volt battery holder. To the red wire, solder a small toggle switch, then connect the red lead from the battery holder to the other side of the switch.

Insert a battery into the holder and engage the switch. If the bat eye array does not ignite, then there is a problem in the circuit. Make sure that none of the LEDs are reversed and that there are no faulty solder connections.

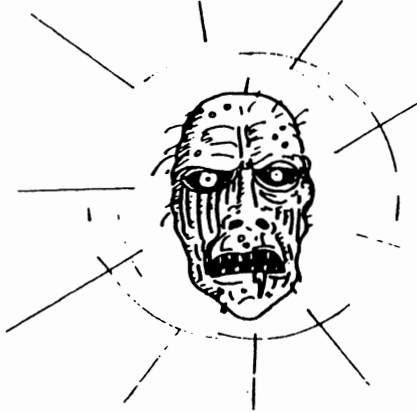


Once the chamber has been constructed, its interior is painted black and a set of wooden strips is installed to form its ceiling. From these joists wet webs(HHH), string, homemade spiderwebs, and crepe paper strips are hung. Just beyond the exit to the chamber, install a half-wall, above which one of your crewmembers terrorizes the guests.

I guess you understand the effect by now. In case you do not, here is a basic rundown...

Visitors to your haunted house enter the chamber that is clearly marked as The Spider's Lair. They duck carefully as they enter the small doorway. Once they get through this opening they stand-right into an array of webs and goo. They anxiously duck again to exit the chamber and now when they stand again they find themselves face to face with a horrible demon, who screams and reaches out at them. That is when they *wet their pants...*

I Ain't Got No Body...



A shimmering, floating head glares at your visitors, screams, and then tells the story of your haunted house. As he speaks in an unearthly voice, the terrifying tale of the origin of the spirits who now actively haunt the hallowed halls of your tunnel of darkness slowly unravels...

A stunning effect that keeps your guests riveted is the appearance of a ghastly head which has shed the bounds of its earthly body. Its sole purpose is to warn your visitors of what terrors may lie ahead(no pun intended) in the shadows. This may sound like an impossible special effect for you to create, but it is not...

Here is what you will need:

Using a 9 Volt battery(the rectangular type, in case you're completely clueless), test the polarity of the LED set. When the LEDs light up when contact is made, make a note of which terminal is which, then twist and solder a red wire(about 5 inches long) to the positive terminal and a black wire(same length) to the negative terminal. Lay the completed set aside.

Repeat this process until you have completed seven pairs of eyes. Now lay *them* aside.

Now we'll construct a panel to hold the bat eyes. Cut out an irregularly-shaped piece of cardboard(about 2 feet wide). Punch or drill a pair of one-inch spaced holes through the cardboard panel, one pair for each set of eyes you have assembled. Do so in a random pattern.(See Figure 12) Then spray paint the cardboard panel jet black and allow it to dry.

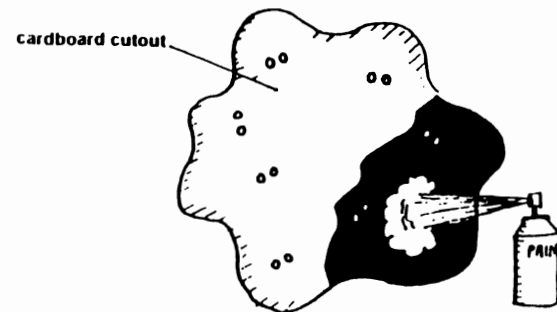


Figure 12.

What You'll Need:

soldering iron	cardboard
hot glue gun & glue	black spray paint
rosin-core solder	9 volt battery terminal
red and black single-stranded wire(one each)	9 volt battery
14 red LEDs	toggle switch

For each pair of eyes in the hat array, first line up two LEDs so that the poles are oriented in the same direction.(See **Figure 11**) Carefully bend the two closest leads toward one another and twist them together, so that the two LEDs are positioned about one inch apart. Solder the wires together where they are twisted, then trim away any excess wire from the solder joint.

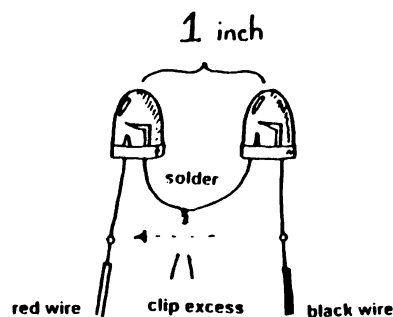


Figure 11.

Camcorder	Black Poster Board or Velvet
Color TV Monitor	Makeup and Prosthetics
Tripod	Colored Light Bulb
VCR	Amplifier with SPFX (optional)

Basically, what we want to do is to film a ghastly head that tells the story behind your hall of horrors and play back the videotape for the "entertainment" of your guests. To do so, we need to create a matte through which you or one of your actors will place your face.

As shown in **Figure 1**, attach a sheet of black posterboard or velvet to two sides of a doorframe and carefully cut a tight-fitting hole through which your actor can stick his or her face. Have the matte mounted at a level that allows the actor to sit *comfortably* in a chair to do so.

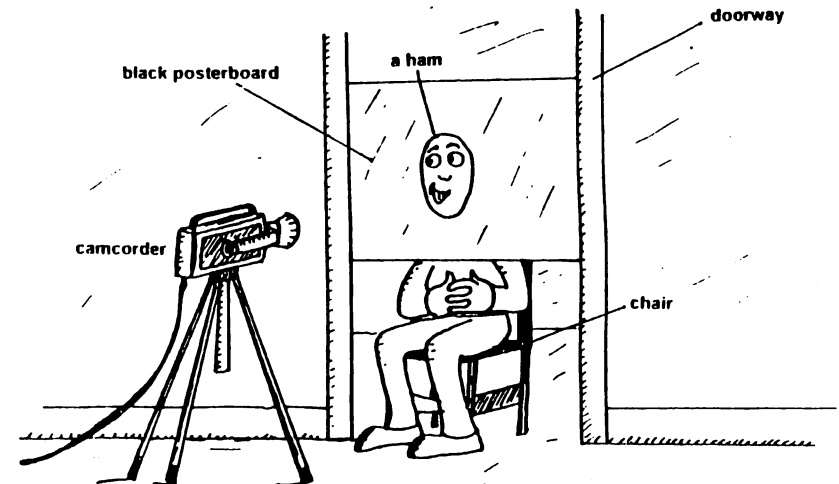


Figure 1.

Now set up your camcorder on a tripod and adjust it so that the image of the face to be recorded will fill most of the camera's screen. Once all of this is ready, it is time to create the actor's makeup.

This apparition should be a *grisley* one. The mere sight of this head should fill your guests with dread. Its skin should be riddled with puss-filled sores, its eyes should be void of the colors of the living, and its teeth should be held in its mouth merely by what little remains of its rotten, dribbly gums. Does it sound like anyone you know? If so, any other time of the year I would recommend to you that it was time to find some new friends. In this case, however, having a friend like that should come in handy. Just don't forget to bring some *deodorizer*.

If you're like me, though, and tend to avoid people with these afflictions, you're going to have to fabricate a goblin of your own. Don't worry. It really isn't that difficult. See **Figure 2**.

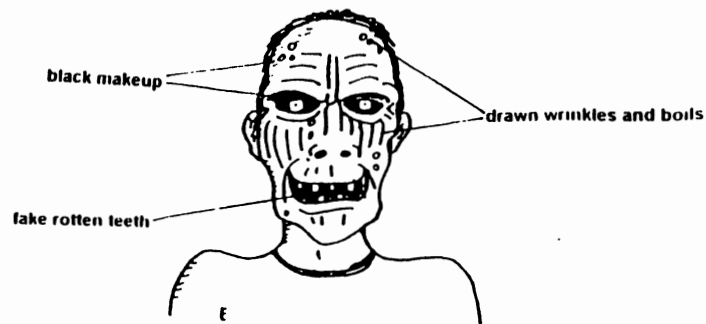


Figure 2.

Reinforce the cutout by hot gluing a narrow board or piece of doweling to the back. This will keep the weight of the battery from making the cutout fold during use. Drill or punch two holes through the head of the cutout (where the eyes go). Insert the two LEDs through the holes and secure them in place with *hot glue*. Also secure the battery to the support board with electrical or duct tape and secure the loose hanging wires the same way.

Bat Eye Array. In the original HHH, I described a special effect for a bat cave using phosphorescent paint for overhaead bat eyes. For a more dependable effect (one that shows up better and doesn't require constant periods of exposure to the light for recharging), let's use LEDs. As I said before, these neat little devices hardly pull any current at all. Therefore, one battery can effectively power a whole array of them!

The array we will construct in this project will contain seven pairs of eyes. To speed up construction, we won't get too very technical and will assume no prior knowlege of electronics.

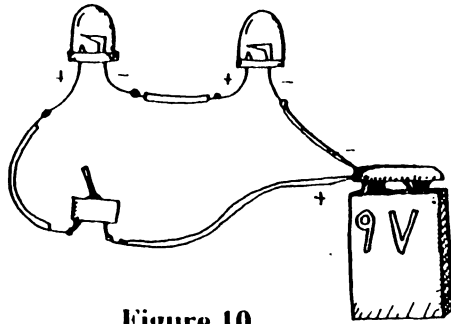
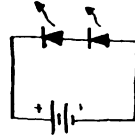


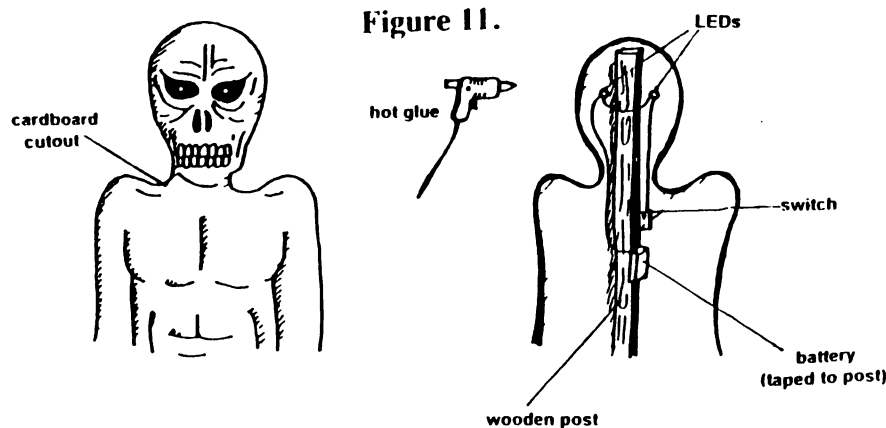
Figure 10.

insert *Soldering Tips* at the end of this section. As you can see in the diagram, the two LEDs are oriented in the same direction. If one of the LEDs is installed backwards, neither of them will work. For you techno-geeks, the schematic for this circuit looks something like this:



Once the circuit is assembled and soldered, install the battery and the two LEDs should light up. Neat, huh?

To use this circuit in your Haunted House, you can install it into a cardboard cutout as shown in Figure 11.



As you can see, you can merely powder the actor's face and use an eyebrow pencil and regular over-the-counter cosmetics to create the texture of your ghoul's skin. Feel free to experiment. You can even use *oatmeal*!

For eyes that appear dead and colorless, merely have you actor close his or her eyes and allow you to pencil in another set of eyes on the lids. For the teeth, you can cut out cardboard teeth and insert them into the mouth over their real teeth, purchase a set of rotten teeth from your local Halloween supplier or novelty store, or use tooth wax.

Oh, yeah: I would be stupid not to use this opportunity to plug my own products. For even more detailed makeup effects, see the section *Creatures of the Night* in the original *HHH* or get a copy of *Rubber Facial Maskmaking in 5 Easy Steps*. Both are Brains of Baines Products. *Shameless, aren't I?*

Anyway, back to the task at hand. Once you are satisfied with your actor's grisley makeup, it is time to film. I prefer to use a colored light bulb, such as a blue bulb or a green bulb. It gives the face a surreal tint. Have your actor again place his or her face through the matte and videotape his monologue. It should be short, sweet, and *creepy*. Confer with all of your crewmembers before hand to create a horrifying tale and rehearse several times before filming.

Once you are satisfied with the tape that you have created, you want to loop the recording so that it will play over and over again. This will eliminate the need for constantly stopping the stream of people through your haunted house in order to rewind the videotape. This is a tedious task, but well worth the effort. For those of you who don't have a clue as to how to copy videotapes, read on. Everyone else can skip the next paragraph. (Keep in mind, however, that there may be a *pop-quiz*).

To loop your award-winning performance on videotape, connect the audio and video outputs from your camcorder to the audio and video inputs of your VCR as shown in Figure 3. Play your monologue on your camcorder while recording in on your VCR. When the segment ends, pause your VCR and rewind the tape in your camcorder. Now repeat the process until the tape in your VCR is full.

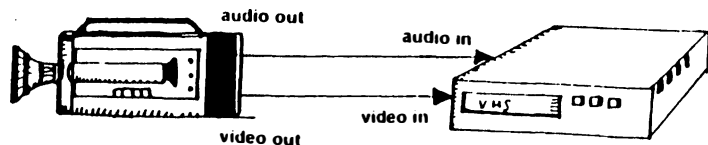
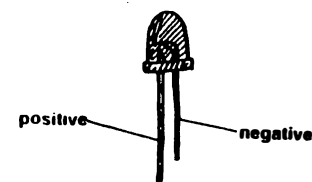


Figure 3.

Figure 8.



Other LEDs have one terminal that is longer than the other. Usually, that is the positive wire.



Some LEDs have one side that is flat. If so, the terminal closest to the flat side is ordinarily the positive post.

Don't worry. If you can not visually tell which terminal is which at a glance, you can always just look closely at the core of the device itself. (Figure 9) Perhaps the simplest way to tell which terminal is which is to simply connect them to the terminals of a battery-*duhhh*. When the LED lights up, it is connected properly.



Figure 9.

For a simple set of glowing eyes, solder a circuit as shown in Figure 10. For tips on soldering, see the special

current. Sure, they are slightly dimmer than light bulbs, but because your house of horrors is going to be extremely dark, they will work nicely.

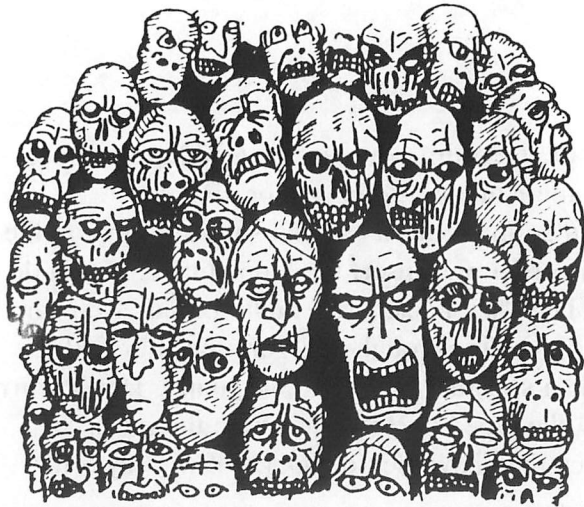
If you are familiar with using and designing electronic circuitry, you'll have to bear with me through this section. I want everyone to know how to use LEDs, whether or not they know anything about electronic devices or exactly how or why these neat little devices work the way they do.

First of all, it is important to know that LEDs only conduct current in one direction. That means that one of the leads on the device is *positive* and-you guessed it-the other is *negative*. Hook it up backwards and it doesn't work.

You can pick up packages of assorted LEDs at your local electronic supplier(i.e. Radio Shack). Ordinarily, the package in which they come has a diagram on the back showing which terminal on the device is positive and which is negative. If not, don't get your cobwebs in a tangle! There are several methods you can use to distinguish which is which, depending upon how the LEDs are manufactured. See Figure 8.



To use the recording in your haunted house, place your TV monitor in a conspicuous location and camouflage it so that only its screen shows. Hook up the VCR or camcorder and insert the looped tape. If you do use a videoplayer with a separate audio output, you can even divert the audio through a larger amplifier and use reverb to add a spiritual quality to the sound. Don't worry about timing the taped performance with the influx of visitors. Once they have heard enough of it, they will move on...

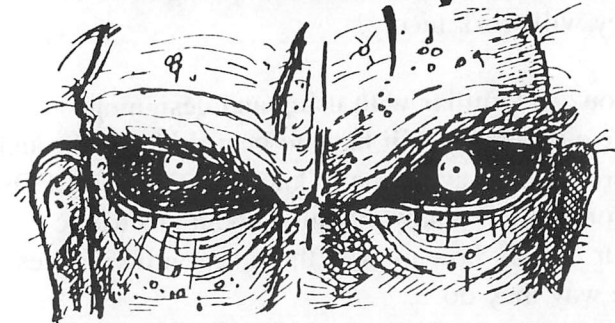


THE HALL OF HEADS

Under the cover of darkness, barely seen faces and heads can be quite unnerving. Let's say that your victims turn a corner in the blackness of your haunted maze and enter a hallway whose walls are covered with dim and contorted faces. They hastily move along, intimidated by the unseen eyes around them, as well as faint unearthly whispers that fill the air. Suddenly, near the end of the corridor, the guide allows his weak lantern to illuminate a spot on the wall where one of the heads comes to life, *screaming in agony.*

This effect is a more involved variation of the partition idea shown in the original HHH. First of all, we must construct a wooden panel frame as shown in **Figure 1**. Does it bring back memories? You can cover the frame with cardboard as before, but for a more stable wall, I

Electronic Eyes



Piercing the cool darkness of an unnerving tour, two red eyes glow in the shadows, like two pinpoints of light from the nether regions of reality. In yet another corner of the decrepid mansion, the ceiling is dotted with the glowing stares of hanging bats.

If you want to add more dimension to the indistinguishable shapes that dwell in the cryptic maze of your Haunted House, you can employ electronic devices to do so. While you can use Christmas lights for many effects, they require wall current to operate and sometimes figuring a safe and unobtrusive route for extension cords can be quite a chore.

Instead, we'll make sets of battery-operated eyes to use for decoration. Instead of using actual light bulbs for these effects, let's use L.E.D.s. (Light Emitting Diodes). These are the little "lights" that you see on the displays on most electronic devices. Unlike light bulbs, they hardly ever fail and they draw very little battery

The most effective sound effect for this passage in your labyrinth is the recorded sound of whispers. You and several of your helpers can stand around the tape recorder and incoherently whisper phrases like:

"There is no escape..."

"You are all going to die..."

"Help us, help us, help us..."

The Hall of Heads passage is a hearty creative venture, but believe me-it is worth every moment of effort. Your hapless guests will not forget it in this lifetime... or the next...

would suggest using a sheet of pressboard(a material identical to that of pegboard, without the holes.) You can attach the sheet to the frame using drywall nails or screws. I personally prefer screws because they are much quicker. Simply use a screwdriver attachment on an electric drill. After trying this, you may never want to lift a hammer again!

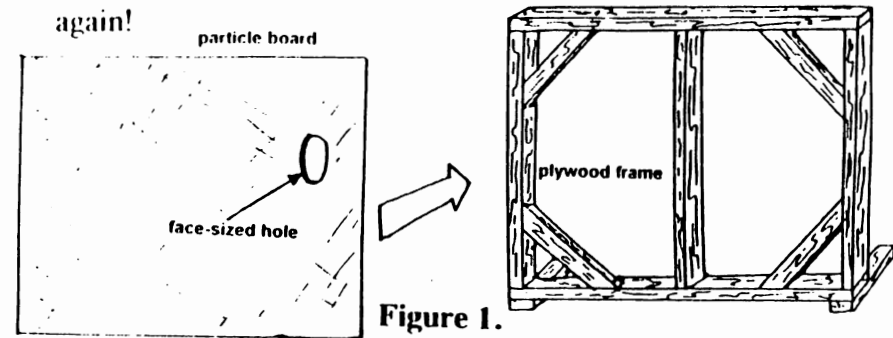


Figure 1.

Now trim the sheet to fit the frame around the edges and cut out a hole near the end of the wall panel just large enough for one of your actors to stick his or her face through to terrorize your patrons. Be sure to make the opening at *eye level* for maximum effectiveness.

For a memorable effect, I would suggest sculpting original masks to cover the wall. You could use the cheap dimestore plastic facial masks, but it seems that over the last few years their general quality has sadly gone downhill. If you are pressed for time and find it necessary to use them, get the most realistic ones that you can find and purchase enough of them to cover the wall panel with the exception of the face hole that you cut near the end.

If, on the other hand, you do have the time to do so, you should sculpt original masks. Don't worry. You do not have to be a modern day Michaelangelo to sculpt convincing faces. I discovered a simple trick for creating realistic and rigid face masks that lend themselves perfectly for the Hall of Heads effect.

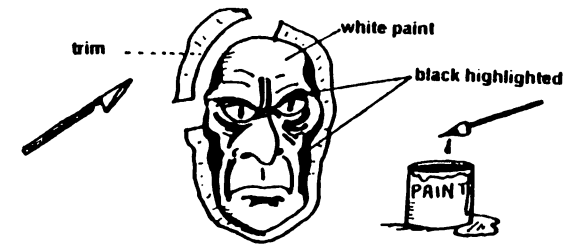
We've all seen little excerpts from documentaries and news investigation shows in which forensic scientists attempt to establish the visual appearance of of a murder victim or evolutionary predecessor from skeletal remains. You know-when the investigator sculpts a face on a skull to guess at the original appearance of a Jane or John Doe. That's what we're going to do!

At your local hobby store-you'd better find it, by the way, because you're going to be visiting it quite *frequently*-purchase an anatomically correct plastic model of a human skull(around \$15). Even if you don't use it for the Hall of Heads effect, it's always nice to have one on hand. You should be able to assemble it quite quickly-I mean, how many parts does a *skull* really have?



Figure 2.

Figure 6.



Paint the masks as shown in Figure 6. I would suggest using latex gloss enamel. Keep it simple. These masks *will* be on display in the dark. I paint my masks a basic bland white and highlight the facial features with black paint. The eyeballs- if they exist-can be left white or accented with yellow paint. Trim the masks carefully with scissors or a razor knife and attach them to the wall using hot glue. Figure 7. Once the wall is covered, the Hall of Heads partition is complete.

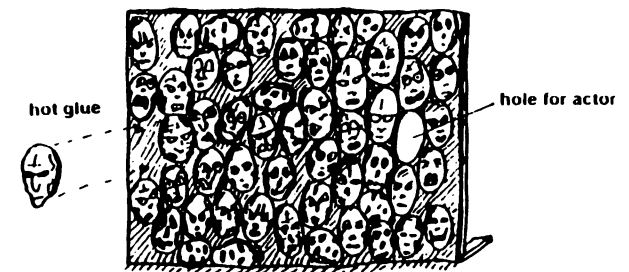


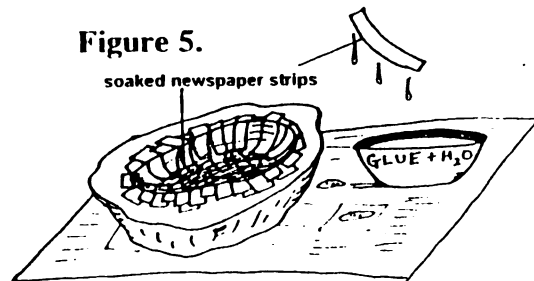
Figure 7.

The screaming actor's face should be made up with white greasepaint makeup and in the same general style as the other faces in the wall.

Oh, I guess I was about to forget the most rewarding step-the creation of the masks.

Cover the inside surface of each mold with a generous amount of petroleum jelly. Now we'll coat each mold-and I'm sure that by this point you have made many of them-with papier mache. You remember the sticky gruel from the original HHH, don't you? This time, we'll make a glue and water concoction.

In the same mixing bowl that you mixed your plaster of paris(it is *clean* now, I trust), make a mixture that is three parts water to one part Glue-All. I won't mention the *brand* name, but I'm sure you get the hint. Dip strips of newspaper in the gruel and wipe off the excess. Then use the strips to cover the inside of the mold as shown in **Figure 5**. Put about three coats in each mold, making sure that the original coat is well pressed into the detail of the inside surface.



After twenty-four hours, the papier mache should have hardened and you can now-carefully-remove the mask from the mold. If tears occur during the removal process, simply patch them with more strips of fresh papier mache.

Now we're ready to get creative. Cover the face of the skull with clay flesh. Not too thick. You want to retain the underlying cheekbone and eyebrow structure. See **Figure 2**. It is important that you cover all of the underlying plastic of the skull model. Otherwise, the plaster of paris may stick to it during the casting process.

Once you are satisfied with the face you have created, it is time to create a negative plaster mold of the sculpture. By doing this, you can duplicate the face as many times as you see fit. It also means that you won't have to create fifty or so individual faces for the wall. You can use just between five and ten original faces to cover the entire partition. To cast the face you have sculpted in plaster, find a scrap of plywood or some other rigid and expendible panel. See **Figure 3**.

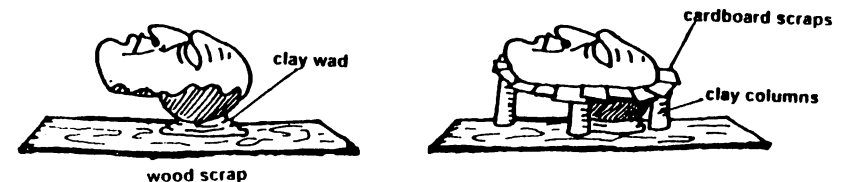


Figure 3.

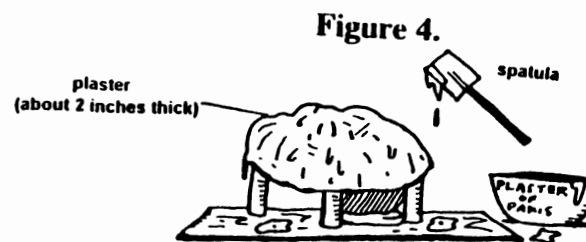
Attach the skull and its new face to the board as shown, using a large wad of the clay. Now around the edge of the face-at the point at which it will be attached to the wall-insert small panels of cardboard into the clay so that you have formed a small perimeter wall which will

hold up the plaster. It should protrude at least two or three inches on all sides. Support these cardboard extensions with small columns of clay. This will prevent them from coming loose under the weight of the plaster. Now we are ready to cast!

I hope you have already purchased your plaster of paris. Otherwise, you're finished for tonight. Keep in mind that mixing plaster is not what most would consider an exact science. I have found that I get better results from the stuff when I disregard the mixing instructions on the plaster container. I'll leave that to your discretion. I guess I'm just a rebel at heart.

You're going to want to mix several consecutive batches of plaster as you work. When you mix it the Baines way, it tends to dry quickly. You don't want to waste any of this precious stuff, so I would suggest just mixing what you can work with at one time. And be sure to **thoroughly wash your tools** between each batch. You'll *thank* me for this advice later. Now that I've scared the Hell out of you, let's get started.

Half-fill your mixing container(preferably a discardable plastic bowl) with the dry plaster. Slowly add water and stir until the material has the consistency of thin toothpaste.



Now, using a plastic spatula, cover the sculpture, making sure that the runny plaster fills all of the crevices and wrinkles that you have created. See **Figure 4**. Once you have done so-and it may take more than one mixing of plaster,depending on the size of your mixing container-wash your tools and allow the plaster to set for five to ten minutes.

Repeat the process with consecutive-and more thickly mixed-coats of the plaster of paris. Just keep in mind as you go that the thicker the consistency of the plaster, the more quickly it sets up. As the last coat dries, the mold will become warm to the touch. Now isn't this exciting. When the plaster starts to cool-which is fairly quickly, depending upon your attention span-it is time to remove the plaster from the sculpture.

Now that wasn't so difficult, was it? And it was definitely worth the trouble, because now you can duplicate this mask as many times as you want, painting each copy in a different way to eliminate redundancy. Like I said, by using this process you only really have to sculpt between five and ten faces to cover your entire wall partition.